

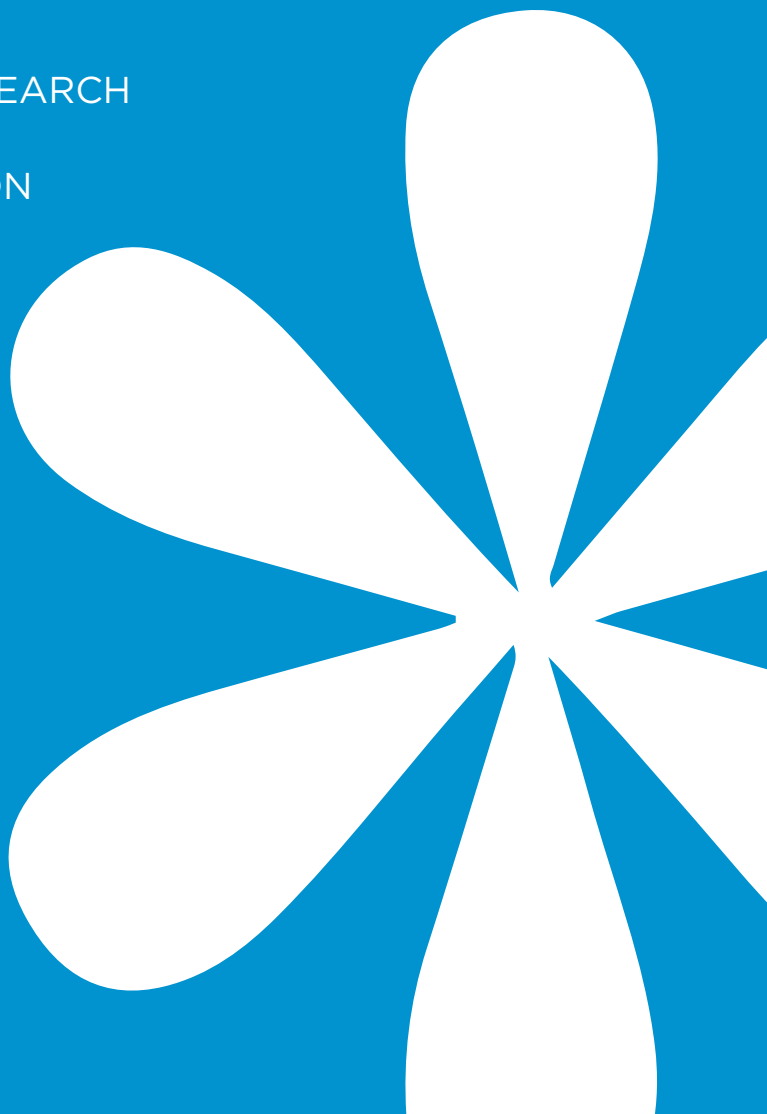


# From Literature To Architecture

## INCLUDES:

- INTRODUCTION TO RESEARCH
- SUMMARY OF NOVEL
- NOTES ON TRANSLATION

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# From Literature to Architecture

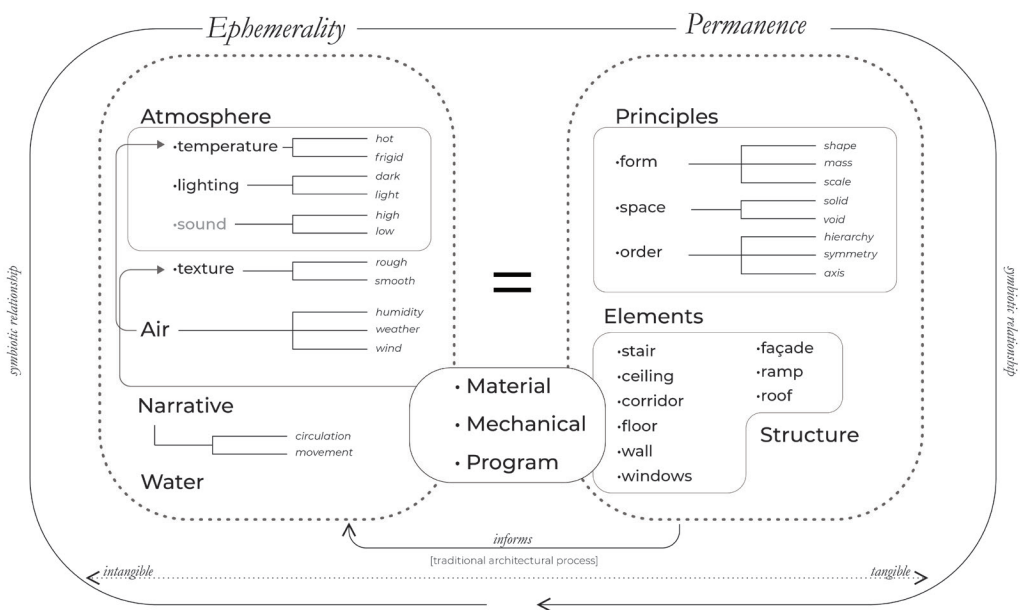
## *Ephemerality // Permanence*

### *Epilogue*

This thesis investigates written narratives as a generator for the architectural design process as well as the representation of atmosphere.

Literary descriptions often provide detailed information regarding experiential aspects of places, such as sensory perception, memory and atmosphere. It also allows us to address the experience of places in richer ways than architects usually tend to do. Evocative literary descriptions of spaces, whether in novels or poetry, often provide detailed information of how people *experience* architecture.

By recognizing the potential of literary language and narrative in the description of architectural sequences and atmospheres, this thesis aims to offer alternative approaches in architecture that allows for an in-depth understanding of the experiential aspects of a space.



On one hand, architectural drawing is prescriptive and effectively articulates design, but is often confined to a notational tool. Like a score in music, conventional architectural drawings tend to be rigid and simply communicate design— the form, space, order, elements from doors to windows, and structure. On the other hand, literature lacks the representational attributes of architecture, but leaves room for interpretation. A book, for example, can lead to numerous interpretations while an architectural drawing cannot. However, an architect can design a tangible building, while a book does not produce a visual product. By bringing together the capabilities of architecture and literature, this thesis proposes a pedagogical exercise to better understand the architectural design process, in addition to atmosphere.

# The Wind up Bird Chronicle

Author  
Haruki Murakami

Year Published  
1994

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## *Synopsis*

The story revolves around the Toru, a middle-aged man in modern Japan whose wife leaves him unexpectedly. Throughout the novel the narrator is searching for his wife. Eventually, he realizes that she is hidden in a room off the endless corridors of his dreams. These alternate dream realities can only be accessed through a well in an abandoned home, which is a motif that reoccurs throughout the book and serves as a conduit between unconscious and conscious, dream and reality.

Toru searches for his wife within this dreamworld, but within the dream-world, Toru must navigate an endless network of corridors while simultaneously trying to escape unknown forces that put him in danger.

## *Purpose*

Haruki Murakami is a Japanese author who's protagonists oftentimes slip between architecturally detailed 'realistic' space, and that in which things 'too strange to believe' happen. His textualization of architecture establishes a tension between formal descriptors (doors, corridors, windows, etc) on the one hand, and the subjective, and ephemeral qualities of a situated place on the other. The Wind-Up Bird Chronicle in particular, heavily utilizes the textualization of architecture that is overlaid with sensory descriptions, especially throughout the main character's dream-like sequences.

With this tension between the two qualities, the book acts as an effective vessel for a medium-to-medium translation that does not privilege permanence over ephemerality and vice versa. These descriptors and the subjective qualities are also great tools for adaptation as they leave a lot of room for interpretation

## *Motifs*

### ***The Well:***

The well is a central motif to the story as it acts as a mediator between dream and reality, conscious and unconscious. It is also both the entry and exit point for Toru's dream world.

### ***The Corridor:***

Murakami's continuous spaces often function to accentuate the apparent impossibility of exit. The Wind-Up Bird Chronicle is no exception, as most of the plot takes place in a corridor sequence.

# The Wind up Bird Chronicle

## [ADAPTED]

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### NOTES

- I.** The scheme of the house is a continuous corridor that wraps around a central interior courtyard. This courtyard is derived from “the well” that is central to the plot of the book.
- II.** Mudlike “stupor” manifests into fog– the fog acts as an immaterial boundary, representing the dreamy, unconscious state that Toru is in
- III.** “Dampness” is adapted into an extremely foggy room
- IV.** 22’ high concrete ceiling
- V.** Flaps allow for a degree of noise and air to seep through walls, allowing for a subdued “presence” across walls
- VI.** The circulation sequence from entry to exit consists of only right turns
- VII.** 8’ ceiling and 5’ wide corridor for a compressed atmosphere
- VIII.** Corridor sequence comprises a total of 240’, with 8 turns
- IX.** Flaps in wall produce varying shadows and a range of lighting effects.
- X.** The corridor sequence is labyrinthian, much like the bowels of a bronze statue
- XI.** Dry mouth translates to a colder room with less moisture in the air
- XII.** Room with no windows or light source– aside from the minimal natural light coming from flaps
- XIII.** Melting ice signifies a warmer climate, and well insulated room
- XIV.** Signifies a warmer climate, with some traces of cooling in the vicinity
- XV.** Glass floor tiles throughout the corridor permit cool ambiance. The reflective properties enhance the hazy dream-like atmosphere.
- XVI.** Flaps are positioned 1’A.F.F, with light aimed towards the floor.
- XVII.** Narrow beams translate to a slit-window typology. Light that travels through the slit act as narrow beams of light that cut across any objects.
- XVIII.** The 3 swings of the bat signify the number of bedrooms in the house
- XIX.** Central courtyard has two levels with a puncture on the upper level. The two levels are identical in length and width. Entry and exit through the house are both through the central courtyard but on different levels, thereby disorienting the user.
- XX.** “Water up to waist” manifests into a sequence where one ascends a narrow staircase flanked by two water reservoirs. Fog diffusers are also positioned at waist level in the hallway.
- XXI.** Central courtyard is warm

*\* Notes refer to drawing*